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ABSTRACT

The guide for teaching gifted students art in grades 10 through 12 stresses the importance of art education and of the role of the teacher for a successful art program. Among topics considered in an overview of art instruction are characteristics of art, the tradition of art, higher intellectual skills developed by art, and art and creativity. Discussed as important for art curriculum development are curriculum objectives, appropriate emphases in the art program, policy and strategy of grouping, acceleration of the gifted, enrichment, guidance of the gifted, and evaluation of student work. Other curriculum considerations examined are content of the basic art course, art in subject-area skills, higher intellecutual skills, the development of creativity, interrelated programing with other subject areas, and continuity and articulation in the art program. Further considerations noted include the role of the art teacher, organization and facilities in the art program, and innovative art programs. (DB)

art 10-12

Teaching Gifted Students Art in Grades Ten Through Twelve

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CALIFORNIA STATE DEPARTMENT OF EDUCATION
Wilson Riles, Superintendent of Public Instruction, Sacramento, 1973

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Teaching Gifted Students Art in Grades Ten Through Twelve

Prepared for the
DIVISION OF SPECIAL EDUCATION
California State Department of Education

by
MARK C. LUCA

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FOREWORD

We need art in our schools today more than ever before in our history. We need teachers of art who understand the importance of helping children to express themselves, to learn to be sensitive to all aspects of life, to gain a richer appreciation for creativity, and to experience art.

The California State Board of Education has given its support for a "reemphasis on arts and humanities education in the schools of the state." And the Board has asked the school districts of the state to help reverse the "trend to deemphasize arts and humanities education."

In 1971 we published the first Board-adopted *Art Education Framework for California Public Schools.* In this document, which was prepared by a group of leading art educators in the state, the nature and content for art education programs are outlined for the school districts in California. The framework identifies ten goals as the basis for designing art programs:

1. Develop citizens with a deep involvement and lifelong interest in the arts who will support the arts among competing priorities.
2. Cultivate intellectual bases for making and justifying aesthetic judgments in the visual arts in relation to personal and community life and to the environment.
3. Develop respect for originality in one's own visual expression and in the expression of others, including recognition of the impetus that creativity gives to human achievement.
4. Develop the skills of visual and tactile perception that increase the individual's sensitivity to the visual world.
5. Develop knowledge of the nature of art and its structure.
6. Develop manipulative and organizational skills for effective visual expression of ideas and feelings.
7. Develop knowledge and appreciation of the visual arts in this and other cultures, both past and contemporary.
8. Nurture special talents and interests in the visual arts and occupational skills in art-related fields.

9. Develop an attitude of being at ease with art and the capacity to enjoy aesthetic expression in diverse forms.
10. Develop respect for both expression and craftsmanship in art.

The framework also emphasizes the "vital" role of the teacher. The document says the successful teacher of art is flexible, knowledgeable, and perceptive; and he is skilled in personalizing his teaching, experimenting, and eliciting responses from his students.

The author of this publication, which provides ideas for teaching art to the gifted, says, "The teacher is the most important element in a successful art program." I agree with the authors of the art framework and with the author of this publication: the teacher is the key to our developing meaningful, successful educational programs for all children, regardless of their abilities or handicaps.

The major emphasis in this publication is on the instruction of those gifted students enrolled in a regular art program. But everyone responsible for the teaching of the gifted will find ideas and suggestions that can be used for gifted students who are receiving little or no formal instruction in art. The ideal in this situation is to integrate the study of art with the study of all other subjects. In this way the creativity that is characteristic of art education will permeate all other subjects.

The author states well that "the gifted will be called on to make decisions, to evaluate, and to devise unique solutions to difficult problems." I hope that this publication on instruction in art will be of value to those who have responsibility for instilling in our gifted young people the creative attitude which is so essential for success in their endeavors.

Wilson Riles

Superintendent of Public Instruction

PREFACE

This publication is one of the products of an educational project authorized and funded under provisions of the Elementary and Secondary Education Act, Title V. It is intended for use by the teachers of pupils whose mental ability is such that they are classified as mentally gifted. It is also recommended for use by administrators, consultants, and other professional personnel involved in helping gifted children.

Teaching Gifted Students Art in Grades Ten Through Twelve is one of a group of curriculum materials designed for use by teachers of the mentally gifted in grades one through three, four through six, seven through nine, and ten through twelve. These materials were prepared under the direction of Mary N. Meeker, Associate Professor of Education, and James Magary, Associate Professor of Educational Psychology, both of the University of Southern California.

Also developed as part of the education project is a series of curriculum guides for use in the teaching of mentally gifted minors in elementary and secondary schools. The guides contain practical suggestions that teachers can use to advantage in particular subject areas. These guides were prepared under the direction of John C. Gowan, Professor of Education, and Joyce Sonntag, Assistant Professor of Education, both of California State University, Northridge.

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Chapter 1

Overview of Art Instruction

Art is a basic language with a long tradition. This language, which is visual rather than verbal, provides understanding and enjoyment for those who concern themselves with it. The continuing objective of the artist and the art student is to seek an honest style by which to communicate this language.

Importance of Art Education

The academically gifted student, noted for his outstanding intellectual potential, cannot reach personal and educational fulfillment without the experience of art. The artistically gifted need art training in depth as well as breadth. Creativity, which has recently assumed a special emphasis in general education, has been a fundamental aim of art education for decades. Art activity of itself does not, however, ensure creative activity on the part of students. Guidance by a teacher who is a gifted and a practicing artist is needed so that the creative rather than the conforming tradition of art will be adhered to.

Objectives

The objectives of the study and practice of art include (1) observation and interpretation of art and nature; (2) attainment of mature knowledge of the arts in the past and in the present; (3) development of self-understanding and a strong self-image through studio work in art; and (4) establishment of democratic conditions for people and ideas in art. A basic art course for the gifted should include (1) development of skills in a variety of media; (2) self-development through an individualized approach in analyzing and practicing art; and (3) knowledge of art and the humanities that one can relate personally.

Individualized Instruction

Individualization of work can help gifted children to satisfy their interests and achieve their potential. In the scheduling of classes it must be remembered that art problems cannot normally be com-

pleted within a rigidly prescribed amount of time. Individual differences are more apparent in art than in other disciplines, for art has no predictable routes or destinations. In the creative process the exploratory search for answers, incubation, conscious rethinking, and the closure and perfection of the final solution are frequent steps that a well-directed art project brings out. Art should not be isolated from other subjects; it should be studied in other regular classes or in newly designed classes like those in the humanities.

Continuity and Articulation

Although art study is not characterized by neat structures of scope and sequence, continuity and articulation should not be ignored. The teacher is the most important element in a successful art program, but other staff members and artists in the community should be brought into the classroom whenever the students can benefit from their help. The administration can also provide the difference between a good or a poor program. On the state level, universities and colleges should add more of the arts as entrance requirements. The changes in requirements would soon affect the high school curriculum. Generally, new ideas in art and in education need to catch up with the changing nature of society. As with the creation of art itself, ideas in education can start with an individual. Gifted students working in art programs have a good chance to develop innovations that lead the way for other students.

Characteristics of Art

Art is a language of communication. It is an older language than the spoken and written word. Verbal language, which is held in esteem today, is often the only measure of the degree of giftedness used, and the verbal is stressed in most of the high school curricula. For the high school student, art is an almost atrophied language. Ironically, the gifted student is least likely to have time for art because of the demands of his academic courses. The visual arts as a language of communication include the work of young children, who generally paint with confidence and verve, and the work of fine artists (painters, sculptors, and industrial designers). The producers of art are sometimes deeply concerned with the great issues of their times, and some become outcasts as their work becomes a challenge to the status quo.

Art products are sometimes outside of the mainstream. When they represent leaps away from the conventional wisdom, they receive no welcome from the general public. From the commercial artists of today to the artists of the past who were commissioned by princes and

ecclestiastics, a wealth of art exists for study. Skillful designers and craftsmen of simple utensils are also part of the art tradition. With varying degrees of involvement, the casual folk artist, the Sunday painter, and the artist who lives and dies for the way of the artist continue to produce works of art.

Everyone is influenced by the arts. Even in high school, students are consumers of the arts. Historically, persons of status, including some gifted adults, have been taste makers. A certain number of art works have been saved; most have been discarded. In recent decades the elite have been less persuasive, and the pressure of democratic influences has widened the sphere of art to include many popular art forms like the comic strip, motion pictures, television, and magazine illustrations. A work often achieves the heights of popularity overnight but is soon forgotten. Schools should include the study of the newer arts and should help students make intelligent judgments about them.

Art can be a source of enjoyment and understanding. It grows out of superstition, storytelling, propaganda, and decoration. It is a language for all seasons. The teaching of art should be sometimes docile, sometimes repetitive, and sometimes turbulent, challenging, and provocative. In the school, art can enliven the atmosphere or can cause a disturbing confrontation. A good teacher can make the difference between success and failure.

Art objects are to be seen and, if possible, to be touched. An even greater communication gap exists here than is found in the translation of languages. Translation of the visual into words without enough experience in viewing is ineffective. Verbal activities are important for the gifted and indeed may be the first step to the visual arts. But it should always be remembered that art is a thing in itself. Intention enters here again. For example, a study trip to a museum or the creation of a stage setting for *Hamlet* should help students understand how art is related to setting. Cartoons in a newspaper or in a school yearbook are known and understood for what they are.

The search for truth and the attempt to embellish it are always present. The search for what is right results in compositional success. What is put in, what is left out, what is changed, how all the pieces are arranged, what is stressed and what is not stressed are all part of the effort to "get it right." Both a Michelangelo and a high school student seeking peer approval in the design of an emblem, both operating within their own culture and following their own life-styles, seek compositional perfection.

Understanding of Art

The understanding sometimes baffling to artists themselves is that art is a process dependent on inner feelings and sometimes cannot be explained successfully and accurately in words. Artists are often retiring and generally taciturn. Added to this problem in communication is the fact that what the artist says about his work is not necessarily accurate. This point is important for a teacher to remember when he attempts to structure a lesson. He should be careful not to structure the conditions and the procedures too carefully. The artist and the student must always be careful not to destroy the problem-solving process; they should grapple with the problem as it unfolds. The words of artists should be read and, if possible, heard. But these words should be balanced by the parallel words of other artists, critics, and art historians and—most importantly—by one's own feelings.

Degrees of consciousness exist in the production, interpretation, and understanding of art. Some art is intellectualized, preprogrammed, and well thought out. At the other extreme lies art resulting primarily from intuition; here the artist seeks to re-create dreams. In action-painting the artist works out a free response to psychological and kinetic tensions. In the study of art, these factors should be taken into consideration. Another understanding is that stylistic modes are part of the manifestation of art. The style is a natural by-product of the culture of the age and of the personality of the artist. As in talking or walking, style in art cannot be false and be effective. Honesty, then, is a basic ingredient of art. If the intention, the process, and the product are not honest, everyone who has learned to perceive will discover that fact.

Tradition of Art

Art has a long tradition. It is often said that the only way to study art is to study the tradition of art. The apprentice system and the specialized art school have been the major means of passing on the tradition of art. In the apprentice system a master artist or craftsman takes in young apprentices for a number of years of training. The most promising of the young apprentices, having developed a somewhat personal style, are able to go out on their own more quickly than the others. Different kinds of art materials and techniques are learned by the young and, usually with variation, are passed on to the young of the next generation.

Today, the apprentice system in art has all but disappeared. Correctly, art is now taught to all in the public schools. Those gifted in art will have to continue their training in an art school, art

department, or, in a kind of apprenticeship, in an art agency or on a newspaper. Although its major purposes do not include the training of artists, the public school should seek the volunteer and paid help of artists and craftsmen for assistance in the art program. The tradition of art needs to be brought closer to public school art. Audiovisual aids—films, tapes, and television—can now help to accomplish this purpose, but direct communication with persons working directly with art is a more effective means.

As a psychological process of human development, the study and practice of art have many levels. Play, struggle, persistence, exaltation, frustration, joy, and satisfaction are all modes of art. The products of art history are evidence of this fact. Involvement in art on any level results in a participation in kind although probably not to the same degree as the artist. This involvement is one of the basic values of an art program for the gifted.

Principles of Design

Disagreement exists among artists and teachers as to what is basic in the language of art. No one can agree on the ultimate formula for a masterpiece. Disagreement also exists on how to teach the so-called principles of design in art. One school of thought holds that principles are learned in a functional context during the process of study or laboratory work. Here art is seen as communication just as a mosaic is viewed as a whole after it has been completed and is analyzed only then if at all. The opposite school of thought, the academic, holds that the principles of art must be studied before practice can be begun.

Art Elements

The elements of art most often noted are the following:

1. *Line:* a narrow delineation, whether light or dark, noted in drawing, painting, and printmaking and in the three-dimensional art of sculpture. As a style approaches realism, line becomes lost to gradations, areas, and forms.
2. *Value:* the darkness and lightness of a flat or solid surface whether colored or black and white.
3. *Color:* a general term for any quality of light distinguishable by the visual sense. Included here is the term *hue*, which implies some modification of a finer discrimination of a primary color; and *chroma*, a technical term for the property of things seen, as red, yellow, blue and so on, as distinguished from black, gray, or white. *Value* refers to the relative lightness or darkness of a color. Colors are often studied in a color wheel arrangement

where opposite colors (like red and green) are referred to as *complementary* and colors next to each other are referred to as *analogous.*

4. *Form:* three-dimensional effects produced in paintings either by structural drawing or by surfaces that suggest depth and solidity. Sometimes form or area is spoken of as *positive* or *negative;* and if these qualities can shift, the term *ambivalent* is used. In three-dimensional work the source and nature of lighting is a more critical influence than in two-dimensional work. This factor is especially noticeable in a mobile or piece of kinetic sculpture.
5. *Texture:* the quality of materials as they would feel if they were touched. By illusion the simulation of the surface of wood or the abstracted sense of rough or smooth is obtained in drawings and paintings. In three-dimensional work, textures are usually achieved through the use of different materials and the alteration of the materials to give effects of added shine or dullness (as in sculpture and architecture).

Art Principles

The elements of design are used and are related to each other to tell a story, decorate, or give a mood or feeling. Both the intellect and the emotions are appealed to, and the significance of the impact rests in the eye of the beholder whether he is a child or a sophisticated art critic. The principles of art are identified as follows:

1. *Unity*: oneness of purpose on the part of the artist resulting in an organic whole where each part is a component of the total
2. *Contrast*: comparative differences of value, color, and form ranging from the subtle (hardly discernible disturbances of close harmony) to the strong (startling juxtapositions of value or color accents)
3. *Gradation*: gradual movement from one state of color, value, or texture to another
4. *Balance*: relationship of parts that in total effect range from asymmetrical to symmetrical
5. *Variety*: number of different elements present and relationship to the total effect
6. *Rhythm*: Repetition of passages

Note: Art terms can describe only incompletely. It is necessary for the art student to have a working vocabulary, but it is also necessary for him to have a working experience with the material of art and the process of art.

Instruction in Art Skills

In general, philosophies of teaching range from emphasis on learning through communication to emphasis on learning through a series of isolated processes. The same differences generally exist in the teaching of skills. Very young children need few skills, but as they grow in self-consciousness and social purposefulness, they need more skills. They need to develop control, imagination, depth, perception, efficiency of communication, appropriateness of spirit, and other qualities directly related to human and artistic intentions. An art program for the gifted cannot ignore skills related to these ends.

Art materials and tools are chosen for their particular attributes. They can be grouped as follows:

1. *Drawing materials and tools.* Included here are pencil, chalk, crayon, pastel, charcoal, and, beyond ordinary drawing materials, a wood-burning set, yarn, collage materials, and so on. Skill in applying a drawing material is tested in the making of lines that add up to some meaning or in the developing of areas through an accumulation of markings and rubbings. Practice in developing skill should be provided in a range from realistic to abstract to nonobjective. The ultimate and continuing objective should, however, be to find one's own style. Skill, therefore, consists in having the materials do what one wants them to do. As one achieves competence in using the different media, one sees the likeness of one to the other and the uniqueness of each medium as well.
2. *Painting materials and tools.* Included here are brushes, sticks, rollers, and so on. Usually, liquid materials like tempera, watercolor, oil, and so forth are applied to surfaces like paper, cardboard, and three-dimensional surfaces. Skill in application is learned intuitively from the necessity for communicating a particular effect, or the skill can be learned by doing certain assignments. In the three-dimensional realm exist the pushing and pulling effect of modeling materials (the additive effect) and the cutting away of carving materials (the subtractive effect). Skills should encompass both the three-dimensional and two-dimensional realms so that vocabulary and patterns of achievement can be increased.

Art for Gifted Students

A comparatively small number of opportunities exists in society for the artist. For those who are artistically gifted to an unusual extent, opportunities should be provided in the larger high schools

for a good art foundation that starts as early as possible and is uninterrupted. Of course the vast majority of the gifted and the nongifted will never become professional artists. But all students will be indirect and direct consumers of art. The gifted especially need the perception, compassion, depth, and aesthetic sensitivity that art offers. The academically gifted usually lack the time needed to take art classes in high school. They are so involved in academic subjects that the arts are slighted and their personalities remain underdeveloped.

Very few high schools offer courses in the humanities or art history. The academically gifted take courses in the social sciences, natural science, foreign languages, and mathematics. These courses rarely touch on the arts and humanist values. Emphasis is placed on social and political issues almost exclusively. The social sciences have, it is true, been changing their emphasis, and English literature classes present material that has much in common with the arts. Nevertheless, their concern is with verbal and abstract symbols almost exclusively.

Art is a language basic to people and to civilization. Today, when materialism is dominant but problems fail to succumb to materialist solutions, art needs to assume a more prominent place in society and in the schools. Gifted students who become alienated or who confront authority with desperate activism would more likely participate in constructive social action if they were exposed to the arts. Art puts the headlines of the moment into universal perspective. It arranges uncertain restlessness into larger meanings. The gifted, who will be the leaders of tomorrow, need to regain and develop the language of art. Art should be a requirement for gifted students in every high school.

Higher Intellectual Skills

Works preserved in art through the ages range from works made by the naive and the untrained to those made by geniuses like Leonardo da Vinci. The study of art in terms of human development has value for everyone. With proper guidance the student with low potential can feel at home with art, and the student with high potential can spend a lifetime with new and challenging material in the study and practice of art.

The academically gifted student is noted for his high intellectual potential. Great variance exists in the abilities and temperaments of the gifted. The uniqueness of the product, the artist, and the process make art an especially adaptable subject to challenge the higher intellectual skills of the gifted. Some of the higher intellectual skills of the gifted are the following:

1. *Cognitive ability.* Refers to ability to perceive; conceptualize; abstract; group in units with attention to related parts; search for common principles and related parts; recognize likenesses and differences; do qualitative thinking; and evaluate in depth
2. *Problem-solving ability.* Refers to ability to recognize problems; reason; question critically; make restatements; try new modes of observation and use; and synthesize
3. *Memory ability.* Refers to ability to pay significant attention to classes, relationships, and implications
4. *Language ability.* Refers to ability to make symbolic transformations; be fluent; remember well; learn well; and use symbols
5. *Sensitivity.* Refers to ability to see and hear well; positive affinity to the arts; understanding and use of symbols and configurations; sensitivity to working and inactive systems and to the unified and incomplete
6. *Productive ability.* Refers to drive; industriousness; divergent and convergent production; and utilization of many of the abilities already listed

The belief is now more commonly held that the creation of art is the product of higher intellectual skills possessed by the artist. The process of creation requires selection, rejection, and final unique and significant arrangement.

In a broad definition of art, levels of achievement range from low to very high. The gifted student seeks his own level through study and practice. In this area guidance is important. The teacher must make available sources of art that match the achievement level and tempermental mood of the student and must assign suitable problems for studio practice. Tools, materials, process, and problem must be carefully selected by the student under the teacher's guidance. The academically gifted student not gifted artistically finds studio work difficult at the outset. Unlike the objectives sought in the chemistry laboratory and in most other high school courses, the ultimate goal in the art laboratory course is to create a satisfying arrangement or produce an answer to a problem. The higher intellectual skills will come into play, but time and skillful guidance are needed. The academically gifted will be successful within a much more limited set of circumstances.

The study of art can also call into play the higher intellectual skills. The reading of art books requires a wide vocabulary. Ability to understand difficult concepts is one of the rewarding aspects of the study of art. The analysis, evaluation, and enjoyment of art itself in the original and in reproductions call into service many skills.

Art and Creativity

The concern about creativity in education has grown recently. The language arts and even the sciences have been caught up in this trend. Although art has had the longest history of concern for creativity, too little has been said about creativity from the art teacher's point of view. The reason is that art educators have taken creativity for granted and have not spoken out. Unfortunately, in the elementary schools creativity in art is sometimes ignored in favor of copying, practicing a particular motor skill to excess, encouraging conformity, or placing unnecessary emphasis on neatness. Creativity must always be considered one of the ultimate objectives of art. And in the study of art, creative understandings and interpretations are basic.

Varying degrees of creativity have been evident in the long history of art. In painting, sculpture, and other art forms, the degree of creativity is the reflection of the nature of the producing society and artist and of the function of the art. Egyptian art, for example, is often repetitive, and the artist's individuality is not obvious. In contrast, in the last 50 years art has become concerned with individuality and originality. Gifted students, who possess varying degrees of creative potential and perceptive abilities, should have an opportunity in high school to be exposed to the study and practice of art. The academically gifted student is usually forced to eliminate art entirely; he turns his back on creativity in many of his classes. Too often, mastery of subject matter, memorization, and systemization of existing facts and concepts are emphasized excessively.

The academically and artistically gifted need continuous reinforcement and development in creativity. The gifted have the ability to know when to be creative, when not to be creative, and how to be creative. This knowledge and practice of the modes of creativity are basic to art and to mature living. In school and later in society, the gifted will be called on to make decisions, to evaluate, and to devise unique solutions to difficult problems. Creativity is essential for success in these endeavors.

The academically gifted show a wide range of creative potential; the artistically gifted are likely to have a consistently high creative potential. Creative abilities include being able to see and seek unity; to be inventive; to organize; to romanticize; to be perceptive; to use divergent thinking; to be enthusiastic; to have drive; to have empathy; to be understanding; to practice evaluative thinking; to be fluent; to be flexible; to have a sense of closure; to be original; and to be sensitive. The greatest artistic skills, the most heroic subject, and a driving purpose are not enough, however, unless creative insight is able to unify the effort. Creativity does demand extra effort,

and the gifted need to be motivated and guided in their creative efforts. The great art of the past and contemporary art make up a profusion of examples of creativity that can inspire and incite creativity in the beholder.

Development of Human Potential

The full development of human potential is an appropriate goal of education. Often, however, the gifted go unnoticed because it is difficult to recognize human potential. The academically and artistically gifted are a special challenge to their teachers. The entire array of individual potential, intellectual and creative, must be met. Historical prototypes of the achievements of great human potential are many. Not until our own times, however, have devices been capable of preserving an extensive amount of the products of human endeavor.

Much art work has been lost; but because art can be fixed in paint, stone, bronze, and wood, much of it has been saved in museums and collections. Again, because of modern technology, excellent and inexpensive reproductions of works of art are available in large numbers. Along with literature and music, art offers an endless ladder of sophistication. A child can start anywhere and find a large number of examples suitable to his depth of understanding and taste. Whether the examples are made available depends on coordination of school enrichment materials as well as coordination of community and mass media programs. Wide and deep exposure provides the exercise and motivation needed for higher levels of development.

The practice of art should go hand in hand with the study of art. Whether at school or away from school, contemplation is a difficult but important component of art. In the art process, contemplation is part of the testing and decision making that bring the work of art to completion and the student to a higher realm of self-realization. It is action that really counts, however; the making, the sketching, the redoing, and the final polishing are all part of the process of the development of a work of art. Human development goes hand in hand with the process of developing a work of art. From a study of the lives of artists, one may be led to believe that art is a destructive force; but the difficulties that the artist experiences generally seem to arise from the artist's struggle to reach higher than his grasp and his attempts to oppose the conventions of society. On lower levels of human effort and artistic achievement, the artist or craftsman is likely to be at peace with society and with himself. In public education, art is meant to serve all students—to help them to develop. The banner of art at any cost is usually reserved for those

who have a high level of training, talent, and conviction. They are usually the first to break away from the confines of educational establishments. Because of the nature of schools, the development of human potential has a higher priority than the development of great artists.

Chapter 2

Art Curriculum for the Gifted (Part 1)

Most art curricula at the high school level are designed without the gifted in mind; therefore, enrichment or revision of these curricula is needed. Enrichment within the ongoing program is probably easier than the institution of new patterns. Art should be a requirement for the gifted in high school. (It is usually a requirement for all levels of the junior high school and in self-contained classes of the elementary school.)

Gifted students can realize their potential more successfully when individualized instruction occurs in a racially integrated environment. If the gifted are to become leaders, they must be able to work with and understand different kinds of people. It must be realized that the gifted come from all races and from every segment of society.

Objectives of the Art Curriculum

Some specific objectives of the art curriculum are the following:

Study of Art

To observe and interpret the visual aspects of art and nature
To understand that art has a life of its own and should be seen as the product of an artist and a society
To relate the study of art in history to art today
To find that art goes beyond the art museum and includes folk art, industrial art, film and television art, popular art, and child art
To develop a critical outlook in interpreting art
To arrive at tentative but well-conceived opinions about art
To develop a personal working relationship between the study and practice of art
To see art as a many-faceted discipline of meaning and vision
To be sensitive to artistic intention
To realize that one's own feelings and intentions are directly relatable to art
To be aware of the purposes of the domains of art of the past and present (e.g., commercial art, industrial design, and amateur art)

To develop one's personal taste
To be aware of humanistic principles
To be able to relate to the ideals and ideas of other cultures
To gain a mature knowledge and understanding of the past and present

Practice of Art

To develop awareness and to respond creatively through art
To develop self-understanding and to strengthen one's self-image through work
To practice a variety of concentrations, from the simple and playful to the serious
To continue with an honest attempt to develop one's own style
To work as close as possible to the level of one's potential
To stretch one's aims, abilities, and vision through exercise and work
To commit oneself to one's work
To develop intellectual and emotional depth and maturity through studio work
To challenge the intellectual status quo
To oppose lethargy
To work with and be sensitive to a wide variety of art media, techniques, and products
To be especially competent with a few selected media that permit depth of expression
To develop the means of communication through art
To be able to work alone and to have enough emotional maturity to work in a group or class
To allow time for individual differences and the difficulties of the tasks
To maintain conditions suitable for democratic equality and democratic understanding of the variety of ideas in art

Emphases in the Art Program

Emphases in the art program depend on many things. The teacher's training and preferences determine the emphasis in individual classes. Art should be taught by someone who knows art and cares about his students. Available equipment, materials, and budget are controlling elements. If a school has a kiln and potter's wheels, a course in ceramics can be conducted. The tradition of the school, courses of study, and community influence are other determining factors. Whether art is taught as a specific and prescribed course to all students at the same time and at the same rate or whether an

individualized method of teaching is followed, different approaches should be considered. It is a mistake to embrace only one approach to the exclusion of all others. A basic course for the gifted should touch on all possibilities. If individualized methods of teaching are used, the teacher should devise an individual checklist that covers the breadth and depth of both study and practice.

Media

Art courses commonly focus on projects that require the skillful use of equipment and materials. The aim of art instruction should be higher than pure mechanical facility. The gifted can profit from experiencing the feel of different materials: materials for printmaking; materials for drawing and painting; ink; pencil; chalk or pastel; watercolor; casein; acrylics; and perhaps oils. Three-dimensional materials are covered by art areas like ceramics, crafts, and sculpture and include clay, plaster, plastics, leather, wood, and yarn.

Skills

In a discussion of skills, emphasis is placed on skill of performance; that is, on both process and product. Courses are listed as Art I (or Basic Art); Art II; and Art III (or Advanced Art or Design). The skills include elements of mastery like color, form, and composition. Courses can be taught so that the skills are learned in the context of finding ways to communicate. This approach makes much more sense to the academically or artistically gifted than the approach in which the same skills are taught in an isolated and literal way.

Vocations

Although few if any students will earn their living in art, courses are sometimes designed to complement the traditional job classifications in art. Art schools and colleges often follow this emphasis. Fashion design, layout, lettering, illustration, and commercial art are some of the descriptions used for these courses. The gifted can use this format of social reality for developing understandings and skills that go beyond the classroom. Study trips can also help. The class can be organized like a commercial art studio whereby each student takes turns at acting out typical jobs. The production of posters for the school and other services can be made when this kind of organization is used. It would be a mistake, however, to base the entire art program on the satisfying of exterior demands. The individual pursuit of self-designed ends should be a major part of the entire program.

Art Appreciation Courses

Art appreciation courses or courses that have an accompanying laboratory can emphasize chronology, themes, great periods, great ideas, or an individual formula. Study alone is not enough in art; laboratory work or homework that requires participation is essential, especially for the gifted. Conversely, all studio courses should draw on art history and the humanities. One effective emphasis within this area is the study of the relationship of all the arts; that is, the likenesses and differences of mood, rhythm, composition, and expression in art, music, dance, literature, and drama. The author's experience with a program incorporating the items just mentioned involved team teaching; separate and combined classes; group and individual projects (e.g., a dramatic production); and study trips to art shows, musical events, dances, and dramatic presentations.

Other Emphases

The arbitrary categories just described do not exhaust all possibilities. For example, a study of black art may be suitable. Or the teacher may have just returned from a trip to Mexico. Then a focus on the arts of Mexico's past and present can make up the core for the study and practice of the course. Another teacher who may have majored in philosophy and art can assist students in probing deeply into the philosophy of art and applying what they learn to their own lives and work. The students can also determine particular directions.

The individualized method of teaching can reveal several directions to be presented to the class by means of reports and displays. The main insistence should be that each student becomes involved in study and practice. The teacher needs to guide each student in an individualized program. In a structured course it is easier for the teacher to give the proper emphasis to art as subject matter. It is more common in high school and college to place emphasis on subject matter. A skillful teacher and gifted students will still do well; but when the subject is art and the students are gifted, more can be gained if the emphasis is placed on the individual student.

Policy on Grouping

Grouping within the classroom and outside the classroom depends on one's educational philosophy and available staff and facilities. The teaching concept of individualization is expecially adaptable to the gifted student and to the study and practice of art. Grouping through the individualization of work means that the academically gifted or artistically gifted, or both, can better meet their interests and

potential. The direction of a work or a project can be prearranged with the guidance of the teacher. The student works up sketches and a proposal. If the project seems worthwhile, the student goes ahead on his own. When the work seems to be completed, teacher and student decide together whether the work should be displayed or presented to the class or school.

Another way of getting each student started is to have the teacher present a number of art problems in the form of a booklet, display, or work sheets that can be taken by the students. Work on these problems may be made a matter of choice or may be made obligatory. Another teaching method that focuses on the individual student is the outlining of, for example, four basic areas of work. These areas are chosen by the teacher by reason of equipment and materials available and the basic coverage of the course. If equipment is limited, each student chooses one of four groups. Each group then, in the course of half a year or so, takes turns at each of the art areas. The first weeks can be spent on painting, the next few weeks on printmaking, and so on.

Individualized teaching is adaptable to a class made up entirely of the gifted or to the more common class makeup of both gifted and nongifted. In no case should classes be racially segregated. Giftedness has no color boundary; therefore, everything should be done to offer equality of educational opportunity. With individualization, competition for achievement is with oneself—an individual effort to achieve one's own feeling of honesty. The child who is least expected to achieve may perform work that is surprisingly good.

In many projects the joining together of students into small or large groups is essential. Examples are the making of a mural, the planning of decorations for a festival or dance, or the making of stage designs. The traditional class-size module offers the possibility of assigning students by themselves or in small groups. Or an entire class or several classes can be assigned to a project. The philosophy of the school, the facilities available, and the tasks at hand determine what the assignment is to be.

Strategy for Grouping

Individualization in the study of art can be pursued within the traditional class structure, or specially designed furniture can be arranged in compartment carrels to allow for greater concentration. Individual working areas can be provided with reference materials and art materials. Artists usually accomplish their work in private. Art students also, especially when working out problems that are new to them, can work better when they have privacy. Once they

have completed a piece of work, they can introduce it for public view. In an individual-centered curriculum, each student can choose to become a resource specialist in art. For example, one student can work to become an expert on murals. Other areas of concentration include sculpture, ceramics, the Renaissance, or the philosophy of art. Resource students can be questioned at any time on topics to be studied and reported on.

Many experiments are now being conducted on scheduling in schools. For example, flexible scheduling for art classes looks promising. Art is somewhat unique in that art equipment and materials cannot easily be taken out of the school. In addition, art problems often cannot be completed within a prescribed amount of time because students differ in ability and because solutions to art problems do not follow a predictable route and achieve the same end. But to expect that art classes will be conducted on a special time schedule is unrealistic. Because students have several other classes to take, the scheduling of classes must be compatible. Within the traditional framework of about six periods per day, however, the art teacher can to some extent adapt mass education to the goals of the gifted.

Study trips and homework are suitable for the artistically gifted. When it is impossible to transport the class on a study trip, students can do much on their own. Work outside of class does not have to involve expensive materials; for example, with pen or pencil and notepaper, the student can continue the process of visualization beyond the 50-minute period. The study of art, which includes reading, discussing, and writing, can certainly be continued outside of class. A work-study arrangement is another possible answer.

Devices giving more flexibility to the fixed class period should be tried. For example, the last period of the day or a period before a study period can be devoted to an art class. Class on the fourth or fifth day of the week can be left open-ended so that slow students can complete their assignment and students who have completed their regular assignment can work on a special brief assignment. Complete individualization as a method of teaching allows for differences in time required to complete projects. Time and task are seen as related directly to each other. Scheduling, then, becomes an individual concern for each student as he works under the guidance of the teacher. A checklist of dates and achievements is kept by the teacher and the individual student.

Acceleration of the Gifted

Acceleration of the gifted has been much discussed. No conclusion stands out as best. Unlike most other subjects, art does not demand

specific scope and sequence. The gifted do not have to master a single body of facts before advancing to a higher grade. Giftedness in art can be developed at any age and at any level. If an individualized method is used in teaching art, acceleration can be independent of age, grade, and academic achievement. If a school decides to accelerate a student, it does not matter significantly whether the student is a sophomore or senior in a junior art class. What does matter is that the art class not be eliminated because of the acceleration.

One system of acceleration is to have the academically gifted stay with their classmates but do extra work or take extra classes, thereby being enabled to graduate earlier. Under this system those gifted in art take art electives, do field work, or work as a teacher's assistant in directing a school art project during a free period. If the art class does have a formal curriculum, acceleration by the artistically gifted means satisfying the requirements at a quicker pace and being able to work on a special project.

Enrichment in the Art Program

Enrichment in the art program should be directed to the benefit of the gifted and nongifted alike and can range from the inexpensive to the expensive. The easiest place to start an enrichment program is in the art room. Here the provision of a good supply of visual materials is essential. The teacher and the students should work together on a picture file in a well-organized storage arrangement. Decorated cardboard boxes can be used if files are not available. In the stocking of this visual reference resource, selection is a key factor. One must use good taste but make a wide selection of styles and subjects; as many art reproductions as possible should be selected. To be included under the subject category "Ships," for example, should be drawings, paintings, and mosaics—all on the subject of ships. Also to be included are photographs of different kinds of ships as well as poems and quotations referring to ships.

Another source of materials is a collection of tapes of sounds. Recordings of music, plays, and speeches can be labeled and stored on small reels and even on notched 3 x 5 cards. In this method the short tape is propelled through a tape recorder without the need of reels. Tape recordings and phonograph records make up a reference audio bank. Students can help to build up a 35mm slide collection on art subjects and visual commentary. Museum slides and commercial slides can be purchased for a comparatively small amount of money. Guidance and a systematic approach are needed to gather resource materials into the art class. In the study and practice of art,

the gifted will be stimulated by the opportunity to use resource materials. Enrichment implies the improved use of resources in addition to their availability.

Guidance of the Gifted

The art teacher has the difficult responsibility of guiding each of his students. The working situation should allow for the open-ended pursuit of the final work. Lessons that demand a time limit, like a five-minute drawing pose, are another matter. In this instance the training in observation and response is quickened by the time limitation. Teacher guidance is often a matter of timing. The teacher must be aware of when to help and when not to help. The teacher must have good judgment as to when to give timed and specific lessons; when to allow the individual to take over so that the student can solve the problem completely on his own; when to intervene and when not to; when to see group need and bring the entire group together for special help; and when to step into the background. Teaching is an art, and when the subject is art it is doubly important to guide spirit and endeavor. The teacher's philosophy will, therefore, determine his teaching style. Some art teachers are completely adverse to lesson planning and predetermined structure. Other teachers can hardly enter a class without very specific plans. Neither approach is wrong; what counts is whether the art class is taught well.

Counselors should recognize that the art program is intended for the gifted as well as for the nongifted. The academically gifted are often counseled away from art, and the low achievers make up the bulk of the enrollment in art classes. If most classes are required, many reasons exist why art should also be a required subject. The gifted and nongifted should spend a stimulating half-year or full year together in the study and practice of art. The counselor should have access to the student's art work as well as to the student's verbally oriented test scores to help the student make judgments about his program. If the student is artistically gifted, the counselor can advise the student whether to take electives in art; whether to try a work-study program in art; whether to take classes at an art museum; and, upon graduation, whether to get a job in art, go to an art school or college, or go into business for himself as an artist.

The student is basically his own counselor and, certainly in the art process, his own ultimate guide. Both academically and artistically gifted students deserve an art program that requires visual skills and understandings. Self-guidance in problem solving—testing old and new configurations and devising solutions—is inherent in the act of

art. After graduation from high school, the gifted student will be guided by the tastes and skills he has developed in art study. Most students will not make their livelihood directly from art, but their everyday work and leisure time will be enriched because of their study of art.

Evaluation of Student Work

Evaluation of work in progress is part of the creative act for the artist and the student of art. If the teacher interferes with the student's work or imposes his biases on the student, he externalizes the art process and induces conformity, interfering with the development of judgments that are individually honest. The student is thereby deprived of the most valuable lesson of art education. During the working period flexibility and the withholding of final judgment are essential on the part of the student and the teacher. Interference by peers is also not advisable at this time. For this reason work spaces should be separated to allow for privacy and concentration. Serious artists and writers usually do their work in isolation. In the working process the key issue is whether the work is the best effort. The ultimate best effort can be a quick flash of insight, a spontaneous breakthrough that would not require additional work. Or the finished product can be the result of a long process of tests and changes. The process and the decision of finality are mainly determined by self-evaluation. A spirit of support and optimism helps the student in this difficult process.

An evaluation of the completed work can be conducted publicly. A class discussion or a class critique is not bad if carried out in a constructive manner. The evaluation should consist not of a monologue by a dictatorial master but of a discussion in which the students, the teacher, and perhaps an invited artist participate. All student work should be presented at the same time, and discussion should be centered on common problems of art. Breakthroughs in individual achievement should be commended. False praise works negatively, but so does relentless criticism. The completed work should be exhibited in the class, in the school, and, if possible, in the community. The opportunity for silent and individual evaluation by the observers of an exhibit extends the educational values of art to those outside the classroom. Whenever possible, the work of all students should be shown—at the same time or in rotation. An occasional one-man show is a good idea if many students can be given a turn. The framing, matting, and installation of exhibits should be given as much care as that which went into the creation of the art object.

The evaluation of student achievement in the art class should include a teacher-student conference at midterm and a discussion of the student's portfolio at the end of the semester. The student enters into the evaluation of his own work, thereby participating in a valuable developmental process. The teacher is faced with the difficult job of making a final judgment on each student's achievement. If the art teacher must give a letter grade, he should base the grade on the extent to which the student's achievement matches his potential. But this method can never be completely objective. Designation of pass or fail is preferable to letter grades. Together with the passing or failing grade, there can be placed in the student's file the teacher's comment and a sample of the student's work.

Evaluation of the art of the past and present is part of the developmental process and should be intimately related to the study and practice of art. Even though it is impossible to establish infallible standards of excellence, students should read the opinions of authors and critics and should then arrive at their own conclusions.

Chapter 3

Art Curriculum for the Gifted (Part 2)

Gifted students should be required to take an art course together with nongifted students in grade nine or grade ten. The course should last for a whole school year. The teaching procedure to be used in this course is more important than the content. What is accomplished within the requirements of content and how the materials and skills are used are the important educational questions. An individualized teaching method is a recommended teaching approach, but discussions, lectures, demonstrations, and group activities can also be used. Individuals can work in the class studio; study; do school projects; and do fieldwork and homework.

Content of Basic Art Course

An outline of the content of a basic course in art is presented as follows:

1. *Elements and principles of art.* The elements and principles of art are learned through studying and working with art rather than studying art terms separately. Line, value, form, texture, unity, contrast, gradation, balance, variety, and rhythm not only make up a basic vocabulary but describe accomplishments.
2. *Practice of art.* Each art student should have direct experience with the use of the following:
   a. Drawing materials: pencil, pen, chalk, pastel, charcoal, felt pen, crayon, and brush
   b. Painting materials: tempera, watercolor, oil, acrylic, and gouache (the last three being optional)
   c. Collage materials: paper, cardboard, cloth, and scrap material
   d. Printmaking materials: linoleum, inner tube, and wood
   e. Ceramics: clay
   f. Other three-dimensional materials

   This exposure to different kinds of art materials should provide the means whereby the art student can communicate effectively and solve art problems. He should be free to work extensively with at least two of the media.

3. Every student should have a general knowledge of the history of art as it relates to the humanitites and to history. This knowledge can be obtained through lecture and discussion, readings, fieldwork, and a time-line project. Each student should become a resource person in a chosen phase or period of art history. Electives should be open to the gifted in grades ten and eleven. The course may include the humanities; stagecraft (work connected directly with drama productions); photography and modern visual techniques; commercial art; crafts; sculpture; lettering; and supervised projects and research.

Subject-Area Skills

Skills are not to be developed for their own sake. The predominant view today is that skills are natural by-products of artistic communication that begin at the student's level. Another view on skills is that they are developed first and that not until later (several years later according to the old academic viewpoint) is creation possible. The former point of view is predominant today, but there is, understandably, opposition to permissiveness and to attempts in art that amount to drivel. Especially for gifted students who have perception and drive, skills in art should be developed in the context of intellectual or creative meaning, or both. Artistic skills, which are the muscles of artistic action, can be considered as intellectual skills, creative skills, and motor skills.

The art student should be able to interpret, observe, analyze, and evaluate. Skill in the intelligent use of an art vocabulary is developed through experience and teacher guidance, class discussion, writing, and the preparation of art products. The student should be able, however, to forget the traditional vocabulary and conventions of thinking about art so as to create a work of art that is truly original. The applicable principles of art will remain the same, but the configuration will be unique.

Every student should know how to draw. He should have the ability to communicate objectively or subjectively. His skills are strengthened with the help of experience and evaluation. In addition to being skilled in drawing, the student should develop skill in painting, making collages, printmaking, and making ceramics. As the student continues to use brush and paint, he becomes increasingly proficient. Young children and artists are less likely to be self-conscious and rigid than the high school student who is beginning again with art. Development of a special skill in one or more media makes available to the student a clearer channel for expression.

Every student should develop skill in reading, research, evaluation, and interpretation. He should know how to apply what he learns to

studio practice. The academically gifted have developed these skills to a greater degree than have those not academically gifted, but the ingredient that may be new to most students is coping with a subject embedded with values and emotions. The gifted can develop skills in depth by enrolling in elective courses. In both the study and practice of art, students should be allowed to concentrate on art media (e.g., ceramics) and on art history (e.g., Egyptian art).

Higher Intellectual Skills

The subject of the higher intellectual skills is discussed here from the point of view of curriculum development. The listing has been gathered from several sources, and items are not listed in their order of importance. Some art activities for the gifted are listed after each set of abilities to be developed. The higher intellectual skills to be discussed are the following:

1. *Cognitive ability:* keen perception; conceptualization; abstraction; grouping in units with attention to related parts; search for common principles and related parts; judgment—i.e., recognition of likenesses and differences; and qualitative thinking and evaluative depth. Items to be developed include the following:
   a. In the study of art
      (1) Individual reports on the study and analysis of works of art, an artist's life, an art period, or an original philosophic concept in art
      (2) Charts and conclusions on a comparison of the art of one period to another or of one artist to another
      (3) Preparation of a study of information of a phase of art not readily available (e.g., a statue in the neighborhood or a light show) by means of investigation, research, and interview
      (4) Group studies of an art problem to be followed by debates or discussion
   b. In the practice of art
      (1) A group effort in using slides, tapes, and dialogue in the presentation of a humanities light show
      (2) Problems of objective and subjective reporting of landscapes, figures, and still life
      (3) Illustrations of historical or literary moments with emphasis on mood and drama
      (4) Group efforts to create walk-in sculpture by the use of wood, papier-mâché, and collage
      (5) Individual paintings on "my deepest concern"

2. *Problem-solving ability:* recognition of problems, reasoning, critical questioning, restatements, new modes of observation and use, and synthesis. Items to be developed in the study and practice of art include the following:
   a. Isolation of unanswered problems found in art history and, after study and reflection, an attempt to arrive at an intelligent answer
   b. Design of a mosaic to fit an empty space in a school building
   c. Study of processes in a craft and development of more efficient methods
3. *Memory ability:* significant attention to classes, relationships, and implications. Items to be developed in the study and practice of art include the following:
   a. "Memory drawing" where objects and people are observed and then drawn; also descriptive readings followed by drawings
   b. Sections of art history taught through lecture and slides and tests in significant recall and reactions
4. *Language ability:* symbolic transformations, fluency, memory, sensitivity, cognitive ability, and ability to use symbols. Items to be developed in the study and practice of art include the following:
   a. Paintings that illustrate creative passages in literature
   b. Description in writing of a painting or a piece of sculpture as desired and then actual creation of the object
   c. Interview of an artist and the recording of the interview in writing or on a tape
   d. Writing of poetry and illustration for it with a printing technique
5. *Sensitivity:* awareness of sound and sight; curiosity; positive affinity to the arts; understanding and use of symbols and configurations; awareness of working and inactive systems and of the unified and incomplete. Items to be developed in the study and practice of art include the following:
   a. Creation of an interpretive painting to the accompaniment of an operatic aria or taped music
   b. Selection of music and art slides and development of a sight and sound presentation on a selected theme
   c. Performance of an analysis of an artist's paintings and then detection and isolation of persistent visual themes

6. *Productive ability:* drive; industry; divergent and convergent production; and utilization of many of the abilities listed previously. The item to be developed in the study and practice of art is the possession by each student of a combination notebook-sketchbook to record reactions and quotations and to sketch observations, new ideas, and artistic plans.

Development of Creativity

The subject of creativity is discussed here from the point of view of curriculum development. Creative abilities to be developed include the ability to see and seek unity; to be inventive; to organize; to romanticize; to be perceptive; to use divergent thinking; to be enthusiastic; to have drive, empathy, and understanding; to be able to think evaluatively; to be fluent and flexible; and to possess a sense of closure, originality, and sensitivity.

Activities helpful in the development of creativity include the following:

Painting an abstraction while listening to mood music

Collecting reproductions of paintings on a certain theme and then painting one's own interpretation of that theme

Playing phonograph records of short, selected parts of contemporary dramas, then creating interpretive drawings and paintings

Painting oneself as seen imaginatively in a foreign country or in a scene from a novel

Painting a dream one might have had

Sculpting (plaster carving, clay modeling, or wood-glue assemblage) with three-dimensional visual meaning but keeping the work in a nonobjective framework

Selecting only one color and, with only water, creating a watercolor of any subject

Doing a sketch for a mural based on a special concern or feeling of one's own

Designing an amulet (in ceramics or metal) with special meaning to oneself

Having a dance teacher lead the class in a short modern or traditional dance and then encouraging responses in painting and drawing

Having each student do a sketch from memory of a scene from a movie or television program and then seeing if others can guess what the sketch is

Writing an imaginative story or poem and interjecting background colors and illustrations wherever suitable

The mere performance of art activities does not ensure creativity. Every student does have creative potential, but favorable conditions are needed in the classroom for even the most creative student. Creativity as a process usually occurs as follows:

1. *Exploratory search for answers.* It does not matter whether the artistic problems are teacher-initiated or student-initiated. Time and effort are needed for a flexible search. Bizarre, profound, and pedestrian ideas should all be presented for examination at this stage. Rough preliminary sketches and the testing of media are done.
2. *Incubation period.* What occurs here is the unconscious thinking out of ideas and trial solutions. A hiatus of time turns the problem inside where it belongs for original development. Associated activities may include looking through books, visiting art galleries, going on nature walks, discussing art, and doodling. The artistic task has been imprinted on the unconscious, and ideas will eventually come to the surface.
3. *Conscious rethinking and illumination.* Trial runs and a chance to examine tentative ideas are needed here. Now is the time for acceptance or rejection of the body of ideas. Again, unpredictably, work may begin here. At this stage the chosen medium is a factor. The transparent nature of watercolor, for example, will not allow the number of changes on the final surface that are possible with opaque oils or tempera.
4. *Closure and perfection of the final solution.* Depending on the student and the task, the metamorphosis of the creative process may be deliberate and logical, or it may be filled with unpredictable changes (e.g., sketches on paper, trials in wood and metal, and final success in ceramics). The classroom and teaching conditions allow for the development of ideas, tolerance for choices of process and media, and open time and careful guidance in the completion of the work. To know when to declare a work completed is a difficult but necessary skill in the total art process. Unlike writing and the composition of music, where an entire sequence of drafts can be kept, art is produced by the action of artists on the art object itself, the previous condition of the object being changed at every stroke. The final decision comes when nothing more can be done and the work is completed (or destroyed).

The final work should be exhibited and should be evaluated by others as an opportunity for development. Exhibit space should be provided in the classroom, school, and community. Opportunities should also be provided whereby students can talk about the art

work in classroom forums and school panels and can meet with artists for discussions. The formation of self-realization and artistic conviction gives added strength to the creative project.

Interrelated Programming

The art class should not be isolated from other subject areas in the school. The art program can include activities and educational materials that relate to the following:

Drama. Costumes and art related to the times of dramas being studied or presented by the drama or English department can be studied. Studio art problems can include the drawing or painting of a great moment in a drama. The illustrations can include quotations in appropriate lettering for display in the sequence of the drama. A diorama facsimile of a Shakespearean stage can include simplified painted models of actors.

English. English literature provides material for illustration and quotations to letter. The description of literary history gives breadth to the study of art.

Gym and sports. During the track season the arts in sports can be studied, including the Olympic games. Sports themes can be illustrated. Athletes can pose for a drawing lesson. A sketching trip can be made to gym classes or to the football practice field.

Foreign language. Study and studio practice related to a cultural area like Mexico can be enhanced through the study and practice of art. For someone studying Italian, the study of the sculpture of horses by Marini, Leonardo da Vinci, and an ancient Roman is a related art problem.

History. Every class should have an historical time line made up of cut-out reproductions of paintings, sculpture, crafted materials, and architecture together with quotations by artists and others. This project can be carried out by a group, and the product of their work can serve as a continual reference. A picture file that the students help to assembly can be organized chronologically but need not be restricted to time periods in its use.

Home economics. Girls can extend their study of color, interior design, and fashion in their art studies. Models with dresses made in home economics classes can pose for students in figure-drawing classes.

Mathematics. In sculpture, geometric models can present a point of departure. In the study of art history, those inclined toward mathematics have countless examples to probe in the architecture of ancient Greece and Rome and in contemporary architecture.

Music. Some art teachers like to play music during studio courses. Selections can range from the popular to the classical. The music can serve as an indifferent background or as a purposeful base of interpretation. Scenes from operas can be illustrated.

Science. Objective or interpretive drawings of insects and animals can be made. Designs from this frame of reference can be used in sculpture and jewelry. Illustrations can be made of great moments in science.

Shop. Abilities can be developed to make drawings to represent objects made in the shops. Or imaginative paintings of cars and space vehicles and drawings of tools can be made.

The scheduling of art activities within classes in other subjects is difficult. Sometimes the activities must be postponed until after school hours. At other times art activities become part of the classes in other subjects, and special arrangements are made to accommodate individuals or groups of students. Art activities that can be used within other classes are listed as follows:

Drama: stage design; costume design; research on props; and design and silk-screen printing of announcements and programs

English: illustrations for creative writing; study of arts of literary periods; illustrations for literary magazine or yearbook; and illustration of a time line in literature

Gym and sports: design of announcements, posters, and emblems

Foreign language: drawing, painting, and lettering of cultural materials; collection and arrangement of artifacts; design of travel posters; and studies of the arts

History: studies of art in historical periods; studies of social impact of art on the times; illustrations to accompany historical studies

Home economics: use of knowledge of line, value, color, and composition; knowledge of contemporary crafts and crafts of ancient and modern cultures

Mathematics: study of relationship of art and mathematics

Music: drawings and illustrations; study of artist's work related to music

Science: objective recording of observations under microscope; construction of models relating to scientific studies (e.g., certain aspects of Stonehenge)

Shop: development of facility in sketching out ideas as experimental step in building something

Art activities can also be included in newly designed classes. For example, the number of humanities classes in high school is

increasing. Having such a class is highly recommended if the class can be presented in an exciting way, if the teachers are not overburdened with meetings and research, and if resource material becomes available through the efforts of teachers, librarians, and students. Scheduling depends on availability of staff and facilities. One possibility is to have art on Monday, music on Tuesday, literature on Wednesday, history on Thursday, and a lecture by a special speaker or a demonstration or a study trip on Friday. The study of art in the context of other subjects is more practicable in a humanities course than in most other courses. Gifted students can also profit from small interdisciplinary classes patterned after the college seminar. These classes would probably have to be conducted before or after school.

Continuity and Articulation

Art does not lend itself to neat structures of scope and sequence, especially in the lower grades. Art programs for the gifted need to have a reasonable structure of articulation within a school system. Cumulative records of the progress of art students should be kept, and counseling on art should be provided. School records overemphasize grades in academic subjects, thereby deemphasizing the arts, which are basic to personality development.

Small drawings (8½ inches by 11 inches) should be regularly collected from each child and placed in his file from kindergarten through grade six. These drawings can serve to indicate a child's interests and personality development. Because instruction in art is less definitive in the elementary school than instruction in subjects like reading and writing, it is important to record the art study and studio work that the child experiences each year.

Art is generally a requirement for at least one semester in grades seven through nine. The art course is usually defined. Here too it is advisable to place a representative piece of art in the student's file to give at least some indication of the nature of the course and the personality status of the student. It is also helpful to have on record the art teacher's comments in addition to the grade given. The gifted should be required to take an art course in grades ten through twelve. The student's file should be useful to the art teacher in advising the student on work to be done in class on electives to be chosen, and on work to be done outside of class. At least one piece of a student's artwork should be added to his file.

The art teacher and the counselor should confer with the art student and should study his file before advising him on what to do after high school. Of course art is only one consideration, but it is a

revealing one and is often neglected. Even when art has nothing directly to do with the student's career, it can make up part of a college program and will affect the development of his personality throughout life. Regardless of where the student does his artwork after high school, it is useful to have his files available for reference. Art development is intimately related to personality development. Records of the student's exposure to classes and the art product are, therefore, valuable helps in counseling and guidance.

Chapter 4

Further Considerations

The teacher is the most important element in an art program for the gifted. It is his duty to motivate learning and to guide the student to the best possible development and achievement. The gifted have needs that are the same as those for the nongifted; but because the gifted are successful in so many endeavors, their needs as persons are often slighted. The teacher must remember that the gifted deserve acceptance and recognition. They want their teacher to be patient but strict and to have a sense of humor. The teacher should be gifted, at least in art. It is preferable that the teacher be gifted academically and be a gifted practicing artist.

Role of the Art Teacher

The teacher should know students better than just through grades from past courses. He should be familiar with each student's files and should provide opportunities for the discussion of ideas. For the academically gifted an art class should probably start with formal discussions and lead to the practice of art. By this time the teacher should know enough about the students to be able to guide them into individualized projects. A perceptive teacher knows how to guide, when to intervene, and when not to intervene. The teacher should not have artistic prejudices that stand in the way of the entire art scene. The teacher should be able to guide the art student in understanding the classical, realistic, expressive, abstract, and commercial points of view.

Visiting artists and lecturers should be a welcome addition to the art class. Lectures and demonstrations encompassing as many points of view as possible can be held at the school, and study trips to museums and art studios will extend the experience. Students can be sent to the workshops of commercial art agencies. In most cases, however, the regular art teacher can provide satisfactory instruction for the gifted. He should reevaluate the art curriculum and add enrichment as necessary. If the academically gifted do enter art classes, a change will occur because in the past it has not been customary for the gifted to enroll. The regular staff can handle the new enrollment; additional staff can be added to make up for the

increased number of art students. But nothing less than revitalized effort can meet the challenge of satisfying the needs of the gifted.

Additional staff can reduce the classload and can offer more opportunity for individualized instruction. One example of this type of instruction occurs where a part-time psychologist who has a special interest in the psychology of art discusses his interest with the students. The school administrator can make the difference between a good program and a poor program for the gifted. He should have a concept of education that goes beyond job training and college preparation in a narrow sense. He should realize that art is vital to the total development of the student.

Organization and Facilities

Within the framework of mass education, the high school probably should be comprehensive rather than specialized. A special school or special tracks within a school tend to prevent the integration of races in classes (often the result of unequal opportunities at earlier age levels). After high school additional training or a specialized career may be chosen. If the existing high schools do not offer art training for the gifted, the school district normally provides it. New York City has had success with a special music and art high school; but this school operates within a very large school system, and many occupational opportunities exist in music and art in New York City. Large school districts may profit from instituting subject-specialized schools provided that social and educational goals are not violated. The artistically gifted should be encouraged to enroll in supplementary art programs for high school students at art colleges and museums. Schools should help to sponsor worthy students in these programs. Because school programs for the gifted tend to be overly academic, subjects like art should be required.

Facilities for art within existing schools range from costly and highly specialized facilities to ordinary classrooms. A good art teacher and a well-organized program with enough art and resource materials can help to overcome poor working conditions. Art should not be eliminated simply because it is impossible to get adequate facilities. Even a regular classroom and regular furniture can easily be rearranged. Recommended procedures for providing individualized work areas and resource storage spaces should be followed. Panel tops placed on top of individual desks, added storage space, and some large tables can be necessary for the conversion of the regular classroom into an art room. School libraries need to add much more visual and auditory material. Combining the audiovisual center with the library can provide a more efficient resource center. It is

preferable to have audiovisual centers in the schools rather than to have to depend on the resources of a school district center. Savings in costs of bookkeeping and transportation can be used to enrich each school's center.

Universities and colleges overemphasize verbal learning and academic subjects like the sciences and foreign languages. Art is a basic "language" that should be a requirement for college entrance. The academically gifted especially need a balance that includes creative subjects and offers a humanist base for learning. If colleges and universities were to realize this fact, emphasis on art and similar subjects would be increased in high school within a year.

Innovative Art Programs

It is impossible to see the future clearly. But the future must be looked to so that art and the entire education program can be improved. Education is one of the last major frontiers to be influenced by technology. Much remains to be done in designing more functional and attractive facilities; making the business of running schools more efficient; helping to improve scheduling; and systematizing the storage and use of resource materials. Schools should look more like exciting learning areas and less like factories. Educational parks and other new ideas are being tried. Educational innovations sometimes appear first in places like Disneyland. Education should be quick to use the best of the new ideas for their purposes, and educators should engage in innovative thinking and planning of their own.

Suggestions made previously in this publication are feasible in the traditional classroom and inexpensive to carry out. Educational change of any magnitude, however, normally requires great effort and large amounts of money. In any attempts to initiate change, intellectually and artistically gifted students can be of immense help. Students and faculty, government agencies, and the business community should work together in the creative acts of contemplating, planning, and following through on the development of new ideas in education. One example of an idea that can be used anywhere within an average art class is a specially constructed large-scale resource center. This idea is discussed here in some detail because it can be applied to programs for the gifted on several levels.

The idea was adapted to a pilot program funded by the federal government and carried out in the Berkeley Unified School District. The program was called EPOCH (Educational Programing of Cultural Heritage). The purpose of the program was (1) to re-create vital aspects of Western cultural heritage through the use of architectural

settings, reproductions of painting and sculpture, photographs, programmed slides and films, and recordings of music and speech; and (2) to arrange resource materials so that cultural history could unfold in an unbroken line from earliest times to the present. Materials were to be so ordered in context that both chronological sequence and geographical location could be studied and experienced for any time and place. The organization of the materials and the construction of cultural environments in the time-place schema would offer an individual or a group, with either little or extensive training and with casual or determined intent, an environment to survey or to study in depth any aspect of man's cultural heritage.

The EPOCH model utilizes a demonstration chamber where students sit around the circular world history timetable 34 feet in circumference. Like the rings of a tree, time goes from the present outer rings to the distant past in the center of the table. Continents and countries take their place around the circle. As an example, time and place intersect where Marco Polo sets out for China; his route can be traced and his return noted. Figures and photographs stand on the marked table. Around the circular wall behind the table are 12 screens 5 feet by 10 feet that allow for rear-view and front-view projection. A 360-degree unified projection of Stonehenge can be instantly followed by a mosaic of many different projections to compare the arts around the world. A resource laboratory next to the demonstration chamber allows for individual exploration of filmstrip units, the taping of answers to questions, and other devices. In another room there is a mini-museum where several displays can be touched, seen, and in some cases listened to. This experiment in learning has proved to be successful with all students and especially with the gifted.

The future will, it is hoped, bring ideas like EPOCH, educational parks, and other ideas to realization so that the gifted and nongifted will have a better education in the largest sense. Government and state funds have encouraged innovative ideas; the next step is to see that the best ideas are put into operation. Meanwhile, art teachers and the gifted should be encouraged to try out creative ideas as they study and practice art. As with the creation of art itself, some of the most promising ideas begin modestly. Talent, drive, and social conditions are required for these ideas to come to fruition.

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